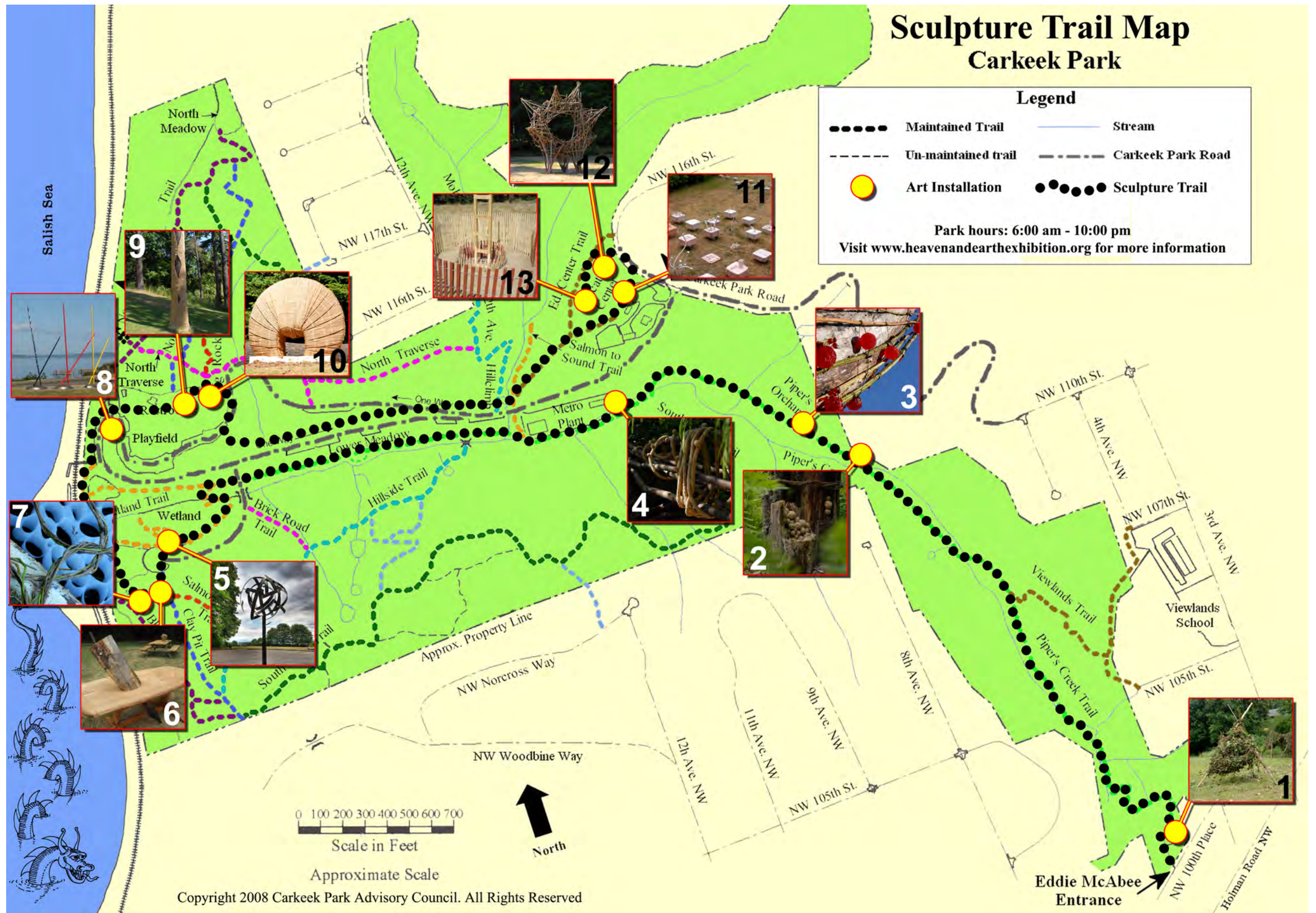


# Sculpture Trail Map Carkeek Park



# HEAVEN AND EARTH

OUTDOOR SCULPTURE EXHIBIT AT CARKEEK PARK JUNE 26 - AUGUST 10, 2009  
OPENING RECEPTION SATURDAY, JUNE 27, 3-5pm AT THE ENVIRONMENTAL LEARNING CENTER

Sponsored by:

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Artist Reception: Saturday, June 27, 2009 3-5 pm  
 At the Environmental Learning Center Carkeek Park  
 950 NW Carkeek Park Road, Seattle Washington  
 Show runs: June 26 - August 10, 2009 Exhibition Hours: 6 am - 10 pm

## Visitor's Guide

The Center on Contemporary Art, the Carkeek Park Advisory Council, Seattle Parks and Recreation, the Department of Neighborhoods, and the Associated Recreational Council present an exhibition of temporary, outdoor sculptural installations in Carkeek Park. . .  
 Our parks are implicitly havens ("heavens") where we go to relax, recreate, and, in Carkeek's case especially, walk through the woods. Carkeek is widely considered one of Seattle's premier urban forests. Sunset Magazine recently named it #3 among America's top 10 urban parks. The artwork was designed to be site-specific as well as minimally invasive to Carkeek's natural setting.

# Heaven and Earth

Outdoor Sculpture Exhibit at Carkeek Park

### Participating Artists:

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|--|--|
| Barbara De Pirro<br>depirro.com  | Julie Lindell<br>julielindell.org          |
| Miguel Edwards<br>migueledwards.com  | Peppé<br>peppe-art.com                     |
| Aaron Haba<br>habadesign.com   | Stephen Rock<br>rockeditions.com           |
| Meredith Hall<br>and Vaughn Bell<br>meredith-hall.com<br>vaughnbell.net                                      | Gerry Stecca<br>gerrystecca.com            |
| Todd Lawson<br>lawsonad.com  | Kristen Tollefson<br>floratom.blogspot.com |
| <i>Sponsored by:</i>   | Sylvia Tur<br>sylviatur.com                |
| <b>Center on Contemporary Art</b><br>http://www.cocaseattle.org  |  |
| <b>Seattle Parks and Recreation</b><br>http://www.seattle.gov/PARKS/   |  |
| <b>Carkeek Park Advisory Council</b><br>http://www.seattle.gov/parks/parkspaces/<br>carkeekpark/advisory.htm |  |
| <b>City of Seattle Dept. of Neighborhoods</b><br>http://www.seattle.gov/neighborhoods/                       |  |
| <b>The Associated Recreation Council</b><br>http://www.seattle.gov/ARC/                                      |  |
| Media support from <b>Seattle Weekly</b>   |  |
| Curated by <b>David Francis</b>  |  |



## 11

**Sylvia Tur**  
Poland / Seattle, Washington

Installation 'Language within Landscape' is a representation of the in-between spaces we create with our everyday world, existing between heaven and earth. Just like the world around us changes, so does our language. Each piece in the installation symbolizes individual language system: each one very distinct, but having a lot in common with all members of the group. The juxtaposition of organic surface with geometric composition represents the structure and order of language as well as its fluidity and ability to adapt.

In context of the Carkeek Park, the 'Language within Landscape' adapts to the nature that surrounds it and becomes one with it for a brief moment in time.

## 8

**Peppé**  
Seattle, Washington

This piece is inspired by the Carkeek Park Celebration. After an especially cold winter, the image of brightly colored sailboats set against a background of mountains floating between 'Heaven and Earth', provides a welcoming effect.

The concept is of three small sailboats racing off in the distance. The hulls are of cut 1/4" steel bowls which will rust over time on display, and the masts are bamboo poles painted with bright marine colors. The three boats are arranged as if they are angling for position and beginning to turn around a buoy. The Sound and mountain view provided by the site is what inspired me to see these boats floating over the water in the distance.

## 12

**Julie Lindell**  
Seattle, Washington

Lindell's branch sculptures invite viewers to imagine how it was made and what it is doing here. Its lack of internal structure and construction marks lends itself well to the question of whether it could be some kind of natural phenomenon.

The broken sticks and branches used in *Lindell's* sculpture have been collected from roadsides, vacant lots, wooded parks and residential yards. These are branches downed prematurely as a byproduct of human development. They serve as a symbol of our fractured environment and a reminder of how trees are affected by the increasingly violent storms, droughts, and floods of recent years.

## 9

**Gerry Stecca**  
Caracas, Venezuela / Miami Beach / Seattle

The piece I envisioned is part of a new approach/technique applied to the use of Wood Clothespins. I would like to wrap 1 to 3 tree trunks and some branches with a perfectly fit sheet of clothespins. In no way the tree is harmed, for the material holds itself by molding its shape to that of the tree.

The order and pattern in which they are arranged, determines the shape and curves that lead to the end result. The meaning and intentions of the piece will be left up to the viewer to determine. Definitely, the environmental message is obvious, as well as the natural sculptural effect and intriguing use of this very common artifact.

## 10

**Aaron Haba**  
Camano Island, Washington

For many years I have been interested in making sculptural pieces that could be looked through, pieces built around a window that framed the surrounding world. Like its many predecessors, *Alto* radiates from that framing void. In its generative power, this void reminds me of the heavens that surround us, both physical and spiritual.

In response to the conception underlying this exhibition, I chose to work with rope, stalks of ocean-spray (holodiscus), and twine. The enclosing manilla rope allowed me to express the energy and tension within the armature, which is constructed of ocean-spray stalks bent around a jig in layers and then lashed together with twine.

## 3

**Kristin L. Tollefson**  
Bainbridge Island, Washington

I am drawn to the sweetness of the grove and the sustained contradictions it holds. A rigorous twenty-foot square planting grid begets sprawling trees with rare fruit and baroque names: Wealthy, King, Gravenstein, Dutch Mignone, Red Astrachan, Rhode Island Greening, Bietigheimer, and Esopus Spitzenberg. A snag punctuates the edge of the planted hill; an unruly mound of blackberry cane encroaches. I propose a celebratory mediation: the snag serves as a structure around which to weave the thorny cane studded with fantastical fruit evocative of the fruits of the orchard. As light and color enliven the tree trunk, its clustered adornment alludes to the bees whose home adorns the snag, busy caretakers of this fruit forest.

## 5

**Miguel Edwards**  
Seattle, Washington

My life as an artist is driven by inspiration. This inspiration is brought into my art through process much like the sun brings life to our planet through the emptiness of space. All life must have the sun to survive and procreate - the sun is our source of all energy. The sun is massive in the true sense of the word, but also gaseous. There is incredible energy as well as endless possibility in this dichotomy. With this piece, I hoped to capture the essence of both, with bold structure and geometry as well as gesture and negative space... mass expressing air. The arcs of a broken sphere deconstructed and reassembled to capture the duality of the sun has been an exciting challenge..

## 6

**Stephen Rock / Rock Brothers**  
Seattle and Ellensburg, Washington

'Executive Decision' is a dining table made of salvaged ash. Hand crafted with a modern design, the uncured wood was allowed to warp and check as it dried. The table was then altered by cutting then driving a large wedge of rough-cut Douglas Fir through the surface to create a statement about choices we make and why.

The dialogue between material use, the communion that takes place around tables and the placement of incongruous objects, is intended to interrupt the utilitarian aspect of the work. The installation lends new perspective to the conversation of how issues, once laid on a table, can hardly be ignored. Three more tables complete the dialogue.

## 1

**Meredith Hall and Vaughn Bell**  
Seattle, Washington

Current human interactions with the site continue to influence the growth and spread of various species within the park. We intend for our artwork to be not only visually stimulating, but also to draw viewers in, reminding them of the role that they play in the life of the park. By interacting with the piece, people will become part of the creation of the artwork.

The "post-colony" is a collection of ephemeral structures built from invasive species that were harvested from the park. The structures serve as a "home base" from which an interactive performance takes place: visitors are invited to adopt native plants, which they then plant in the park to replace the invasive vines that were removed.

## 2,4,7

**Barbara De Pirro**  
Seattle, Washington

- 2** 'fungo plastica'
- 4** 'vine plastica'
- 7** 'lichen plastica'

I create biomorphic sculptural forms and installations that visually express my ecological concerns. Designs conceived in my daydreams of nature, constructed reusing non-natural, indestructible materials, and then carefully placing them in the natural world where they can be investigated, contemplated then documented.

*Barbara De Pirro (cont'd)*

The element of surprise and unexpected discovery is an integral part of this vision. The viewer meanders unassumingly through the forest, takes pause...catching a glimpse of my work placed within the brush, tucked into a knot hole or twined around a branch or tree trunk. At first glance, they may blend into the landscape; lichen, fungus or vine, but at closer examination an unearthing of these other-worldly, timeless forms occurs.

The juxtaposition of this invasive, plastic material, transformed into organic forms, positioned in this natural setting continues to inspire and soothe me.

My desire is that this cycle of concept, creation and content continues to bring glints of illumination to the viewer, bringing a renewed appreciation, consciousness and environmental awareness.